

LITERATURE OF ANGER OR WILD COURTS? REVELATIONS OF ANGER AND TABOO BREAKING IN THE SCHEHERAZADIAN LITERATURE: A DIALECTIC READING OF THE NOVEL OF L MAK N LI FI BAYT ABI¹, NOWHERE IN MY FATHER'S HOUSE, BY THE ALGERIAN WRITER ASSIA DJEBAR²

Hanan Bishara

Research Scholar, The Academic Arab College For Education, Israel-Haifa, Israel

ABSTRACT

The Algerian woman's writing experience is connected to the issue of struggle as a basic political tool that the woman exploited in the battle of national liberation and in her struggle for social and creative self-fulfillment. Therefore, studying this experience cannot be conducted separately from dealing with the nature of the woman's relationship with her social existence in its different forms, which made her writing closely connected to her 'citizenship' and her 'right of self-expression, which is one of the forms of freedom and one of its conditions.

The landmarks of the relationship of freedom with the Algerian woman in the Algerian society are still unclear because some several varied sides and circumstances pull them and consider talking about them marred with a lot of haziness and fallacies amidst a difficult ideological dialectic that swings the woman between her traditional role and her pioneering role.

Because of this, the feminist expression in the Algerian novel appears to be a history and an expression of this depression and exclusion. The woman used her intelligence in employing writing in the beginning as a tool to assert her existence, and not as an intellectual or epistemological luxury, but as an expression of the Self, which is one of the most important tools that men used to control the woman's thoughts and beliefs. Writing has often been a tool for social

¹Djebar, Assia. *L Mak n Li fi Bayt Abi /Nowhere in My Father's House*. Tr. by: Mohammad Yahyaten. Beirut: al-Dar al-Bayda : al-Markaz al-Thaqafi al-Arabi. al-Jazayer: ManshuratSedia,2007.

²Her maiden name was Faïma-Zehra and Assia Djebar is her pseudonym. She was born on 30 June 1936 in Sharshal city, west of Algiers, the capital. She received her first education at the Quranic school before she joined the elementary school in Mouzaya and then in al-Blida and Algiers, the capital. She continued her studies in France, where she specialized in History and showed her obvious tendency to literature, which was expressed in publishing her first novel *La Soif/The Thirst/ al-Atashin* 1957, which was followed by *Nafidou al-abr* (1958), *al-Mutalahifoun* (1958), *Atfal al-lam al-Jadid* 1962;*al-Qubbarat al-Sa'ija*, 1967. In 2003, she published a diary-text called "Tilk al-Aşwat al-LatiTuḥsiruni... ala Hamish Francophoniyati". She published her autobiography in 2008 in French in a novel form, as *Nulle part dans la maison de mon père*, which was Tr. into Arabic in 2014 as: *L Mak n Li fi Bayt Abi/ Nowhere in My Father's House*, the novel of this study.

Assia Djebar won several prizes from several European countries, USA and Canada. In 2004, she was nominated for Nobel Prize in literature before she became a member of the Académie Française in 2005, which is the highest French institution that specializes in the legacy of the French Language. Assia is the first writer from the Maghreb who reaches this position and the fifth person who becomes a member of the French Academy.

Assia Djebar was the first Algerian woman to join the Teacher's College in Paris in 1955, and the first university lecturer in post-independent Algeria in the Faculty of History and Literature, and the first Arab woman to win the 2000 Prize for Peace, which is granted by the Peace Prize for the German Book Trade.

progress and epistemological achievement, through which it is possible to reach the posts of decision-making. However, approaching this tool, namely, 'writing', was forbidden to women, as a lot of Algerian female experiences revealed.

KEYWORDS: Diversity, Identity, Patriarchal, Guardianship, Socio Cultural, Sadism, Complex, Reality, Mirror

Article History

Received: 26 Aug 2021 / Revised: 02 Sep 2021 / Accepted: 15 Sep 2021

INTRODUCTION

Feminist writing is considered one of the bets of modernity, and an open horizon for operation, variety, and otherness that results from the depth of the experience and accuracy of understanding.

This writing envisages epistemological and systematic caution when it divides literature into 'manly' and 'womanly' because it believes that its legitimacy is defined from within, namely, from the text, away far from the gender of the product. Besides, the gender parallel (male/female) has exhausted all the roles within the cultural system, since the experience has exceeded the idea of aration between the two genders to show the difference between them within a common creative unit for the accountability of the universe. The nature of the woman's writing has contributed to the reappearance of new questions that are characterized by daring in introducing and revealing the feminine reality which dwells in the feminist writing through the woman's practice of rioting within the text and digging deeply in her inhibitions.

In my view, the woman's word generally constitutes a real addition to creativity because it succeeded in transmitting 'heroism' from 'masculinity' to 'femininity' through the track of "I am the male writer" and "I'm the male hero" to "I'm the female writer" and "I'm the female heroine" at the same time to strengthen the status of the woman's writing through moving the authority of imagination and the duality of (man-woman) and the centrality of the man's writing versus the marginality of the woman's writing to regain her particularity. This creative art occurred as a form of objection and resistance, and struggle that is based on the authority of the female word, being an obligation and sociological necessity to untie acknowledgment and evaluation through emancipation and breaking the silence through the text to face the major queries, because the woman, as the manly address desires her, is a youthful beautiful and tempting girl, who represents one of two states in the manly sense: either exciting femininity and youth, or a decent virtuous lady.

Working on one's identity in feminist literary works is at the core of the creative process because it introduces a lot of contradictions that the characters live in these works, whose first work was a novel that reveals the crisis of identity (of the main character) and looks for a new identity. The character lives between two worlds, two cultures, two languages, and two times, which leads to a disturbed identity.

Rosa Yassin Hassan, a Syrian novelist, says that the woman suffers in the field of writing more than the man, and she sees that creativity in general forces the writer to payment a heavy tax, and if the writer is a female, she has to pay more! Rosa Hassan argues that women writers pay other direct prices because they are women in Arab societies, and they surrender to special social systems. However, the indirect prices are more painful and more severe because they are hidden and include a social censorship such as traditions, norms, and customs through which the women are offended by words, behavior, and mockery, but the harder thing is the wrong reading of the literary text that the woman writes.

For example, every behavior that heroine of the text behaves the literary text that the woman creates is projected on the writer herself, as if she were the one who did the action of the character, ignoring the issue of imagination, which is for granted in the literary text³.

The literary texts are not introduced as completely feminine or completely masculine, because they are connected spontaneously, and are in harmony in the context of the general structure. When the woman writes about her suffering, she does that in the context of her relationship with the man as a father, a husband, a son, a ruler, or a man an official, and the interactive human relationships impose themselves in the text as an important and vital element⁴.

According to Fa ila Far q, the main plot against the woman's freedom lies definitely in abridging her into her 'body' and depriving her from the weapons of thought, and productive social work, which constitute the only guarantee to freedom and free experience⁵.

Salah Mafq da says that, through writing, the woman can to give up the "moral" requirements that encircle her as an objectified woman who is subject to the society's 'will', in order to reach those intimate regions that make her entity emerge in its particularity, distinction, and resistance to the prevailing values of masculinity. In other words, the woman writer, like the man, can go to the edge of her craziness in order to regain her absented freedom and humanity, and to question the man in his measurements and inherited values, and encircle him with the woman's image that is achieved within the freedom of writing, far away from the image that he established of her by his phantasms⁶.

Therefore, we can say that literature is one for both men and women, but the issue of difference exists. If we check what the woman writes, we will find that her particularity lies in the intellectual composition and not in the artistic form. This requires that we read the woman's product well in order to find her particularity and know her suffering and not the form of her writing, as artistic creativity has nothing to do with masculinity or femininity. This makes us stop at a part of the question which is connected to our doubt in the woman's ability, which means that the woman does not lack creative abilities for writing, and evidence to that is the large number of women writers who excelled in the field of politics and culture, not only on the level of the Arab society but the international level as well.

Literature is a human impression but the difference is related to the intellectual content of every gender. Therefore, it is impossible to unify between what the woman believes in and thinks about and what the man believes in, thinks about, and calls for. The woman's text has its own particularities and the manly text has its own particularities, too, but only the clever reader can distinguish between the two texts, and that is so, because creativity is signs and temptation while writing is not a 'decision' but a 'destiny' and naked self-disclosure that was born in both genders, males and females, and every writer tries to identify himself through his apparent affinity, starting with the 'place' and 'culture' that he belongs to them and society that he comes from. However, in reality, there is always a secret side in every writer's entity, a dark side or a secret chamber that carries those inherited accumulations, which makes the attempt to define one's deep soul a difficult issue amidst the inflated collective 'I'.

³ aj Abdi, Ibrahim "al-Kit ba al-Niswiyya... Ishkaliyyat al-Mu ala ". *al-Majalla al- Arabiyyaal-Su udiya*. Issue 422, p. 17, 2012.

⁴ al-Hil l, A mad. "Naqd al-Kit ba al-Niswiyya... al-Difa an uk riyyat al-Qalam". *al-Majalla al- Arabiyyaal-Su udiya*. Issue 422, p. 26, 2012.

⁵ al-Far q, Fa ila. "al-Tajriba al-Ibda iyya al-Nisa iyya fi al-Jaza er". *MajallatNazaw*. Issue 36, p. 52, 2012.

⁶ ale , Mafq da(n.d.). "al-Niswiyy fi al-Adab al-Jaza eri al-Mu a er". On:<http://www.palmoon.net>

Writing is a death that is parallel with death in its stereotypical concept as an inevitable destiny that man passes through. Those who do not write die only once, while the writer dies repeatedly, and even every second from his life is a project of death and a project of survival, and a project of resistance and achievement of many copies of one person who meets a universal war that stops at the paper inkstand.

Writing, in my view, is a look at the world and a way of presence in it, and the woman's choice to be a writer expresses her desire to be, to exist and to be present actually and strongly, and to achieve what can be considered going beyond her present position. In this way, writing becomes a kind of salvation, and continuing it becomes, despite the suffering and difficulty that it includes, a kind of expanding the circle of salvation. By way of writing, the female legitimizes the existence to herself as she sees through it justifications for her existence and thus, she rises.

We can also say that though writing does not heal, it protects, because it is undoubtedly a defense mechanism, and through writing, the woman finds an outlet to her internal pains that she lives in a deep way. Consequently, every literary writer writes in order to create a compensation for his exile, or writes as a result of his struggle with his alienation. I emphasize my argument by saying that there is no writing or literature that grows out of vacuum or stems from nothing. The creative act is formulated as a result of a necessary requirement to determine a certain contradiction.

Moreover, the woman mostly takes writing as a tool to resolve her contradictions with the man, the father, the mother or the patriarchal society in general. She does not write in order to control the man as he does by depending on the rules of society and literature, because if she wants to control him, she uses a different kind of writing that he cannot decode easily. By writing and talking, she intends to blow up all the fractures of her body and its waves.

In spite of that, the woman's writing remains quite far from her overwhelming desire to master the necessary language to formulate her desire in writing, in order to attempt to react to the existential oppression that the social, moral, and masculine relationships exert on her.

The Algerian woman writer managed to define her position and express her issues, and the novels of Algerian women writers introduced several subjects, mainly, the subject of the Algerian Revolution. It was natural that the position of the Algerian women should occupy the center stage in their society in their narratives by virtue of the fact that they are women. Most of the problems that were dealt with in their works were connected to women as a result of the circumstances that the woman suffered from. Therefore, the Algerian women writers adopted a subject for their works without ignoring the subjects that writers generally deal with. Among these writers are: Margarete Tawus Amrushi in her novel *al-Lu lu a al-Sawda / The Black Pearl*; Jamileh Dabbash in her novel *Aziza*, Laila abbar in her novel *Yasmina*, Zahra Zarif, Zubayda Bitari, Haf a Zinay Kodail, and Assia Djebar and others⁷.

Despite that, it deserves mentioning here that feminist writing in Algeria is attributed to the social traditions that used to look at the woman with inferiority and this kind of look still includes a lot of contempt, and believes that the woman's presence in the social, cultural, and literary movement incites dissension and encourages moral decay, which chained her and imposed on her isolation and stagnation of creative energy and even waging a war against her even if she ried that⁸.

⁷Munawwer, A mad. "Malame al-Qi a al-Qa ira al-Jaza iriya fi al-Sab inat". *Majallat al-Tabyin*. Issue 10, p. 30, 1995.

⁸Ajnak, Yam na. "Qadaya al-Mar ah fi al-Kit ba al-Nisa iyya fi al-Jaza er- Zohurwa Nisi Namu ajan". *Majallat al-Tabyin*. Issue 36, p. 94, 2011.

THE SIGNIFICANCE OF THE STUDY

Feminist studies rely a lot on the woman's studies of the woman's literature because there are lots of common things between them to be open onto the text and reach its keys, especially that the woman's literature was marginalized in the narrative theories. This idea aroused my interest and therefore, I decided to apply it and examine its truth by reference to Hélène Cixous and Susan S. Lasner, and find out if the feminist studies will contribute to the discovery of the truth that the woman has a special style and female traditions that are specific to her, or if that argument is merely a feminist claim that is not based on stable truths.

The creative history in Algeria is the history of the feminist statement and her protest against all kinds of suppression and oppression, even though most of the Algerian women writers wrote under pseudonyms. Assia Djébar who "started from a small village called Churchell/Sharshal, reached the French Academy/ Académie Française in Paris to become among the nominees for Noble Prize for literature; Assia Djébar would not reach where she is now if she did not give up her real name, " Fatima- Zohra Imalayen". She chose the name of Assia Djébar, which is far from her real family name. By that, Assia Djébar overcame the history of her personal shock and her fear of her family; she wrote about the history of the dSephters of her country in many of her works, and the most important of them was *La Soif/al- Atash/ Thirst*.

After a long period of academic and scientific struggle, Asia returned to narrate the history of her experience in a distinguished novel that was published in Paris in 2007, under the title of *L Mak n Li fi Bayt Abi/ Nowhere in My Father's House*, which is the novel of this study.

Assia Djébar narrates in this novel her fear of her father and the men of the family, lest they know about her emotional experiences even though these experiences were inspired by adolescence. Assia Djébar admits that, taking a form of conscious commitment towards her issue with herself and her texts when she decided to emigrate and to return with a big name, and crowned with a lot of acknowledgement and dignity.

The woman is the essence of Assia Djébar's fictional world, which becomes an incentive to her to introduce a different understanding of the nature of the narrative language, not only because it is the material of the art of fiction, but because of the impact of the presence of the other language that identifies with the components of the East, its beliefs and the texture of its narratives. Assia Djébar works on recording and celebrating them, and the French language will possess a compound indication amidst the three creative coexisting languages in Algeria – Arabic, Amazigh, and French. French is, first and foremost, the language of the imperialist, which has become the material of the regained Eastern vision, which the colonizer left behind him.

A literature like the one that Assia Djébar continued to create from within the dilemma of the language invites the Other to pay attention in order to reconsider moderating his vision that was produced during the ages of domination and alienation, because loyal writing will not be in anyway a writing of a transient memory or a sobbing of a painful emotion; it is a moment of knowledge that the writer prefers as an alternative to the counter-writing to the colonialist model.

The Algerian writer Assia Djébar is hardly sufficiently known in her homeland in general, and among the Arab readers in particular, despite her remarkable presence in the international creative scene, and her winning of high prestigious prizes, and her position as the fifth member of the French Academy. From this perspective, I found it

appropriate to conduct this study and publicize her fictional writing through her novel *L Mak n Li Fi Bayt Abi/ There Is No Place for Me in My Father's Home*, pointing out her most important creative features with regard to the aspects that I wrote about, whether on the level of discourse and formulation or vision and focalization, and the extent of her benefit from the international fictional works, modern criticism and its major statements, and her ability to be inspired by the Algerian society and its history.

QUESTIONS OF THE STUDY

The study attempts to give answers to the following questions, which I consider legitimate and necessary:

Minor Questions

- Do the materials that I read in the press give me the right to write about her? If yes, where from should I start?
- How should I organize the information that I collected about her? Will I succeed in giving a complete image that do justice to her?

Major Questions

- How much should a woman do in order to succeed in asserting herself?
- How much should a woman, whose education is Arab- Berberian, and writes in French, use the first-person singular pronoun confidently from the beginning of the novel and emphasize it till its last page?
- How far should Assia Djébar go into the universal history in order to be able to employ the first-person singular without any quake or pain?

Rewriting history constitutes an important concern for the Algerian novelist Assia Djébar in most of her fictional works, even though its presence is embodied in different forms because her academic entity in this field has a prominent role in adopting this approach, where we see her seeking to attribute the narrative action to the women who try through the spaces of self-revelation to restore the official history, which is full of spaces of silence.

A Dialectic Reading of the Novel of *L Mak n Li fi Bayt Abi*

"I came from afar and I should go too far!"⁹ Assia Djébar starts her novel with this statement, which can be its motto, which she clarifies at the beginning of her novel *L Mak n Li Fi Bayt Abi*, the subject of this study. Assia borrowed this quotation from the British poet Kathleen Raine.¹⁰

Memoirs are selected, and Assia Djébar dissects what she selects in *L Mak n Li Fi Bayt Abi* in detail into minute parts, shades, and impressions that are rooted in the soul and reappear with every influential factor or sign that reminds her of them. These selections motivate the critic to ask the following question: Can we consider these memoirs a settling of scores with the soul about her first disappointed love? Is the end a clarification or a justification to momentary behavior that entailed a lot of bluntness, weakness and jealousy? In the middle of the novel, we read queries: Is this novel an exhausted love story? Or a story of a slightly confused girl? I was about to say a girl of "thoughtful behavior"?¹¹ Does Djébar want to say that she made a mistake when she did not make that decisive moment what she should have put her on

⁹Djébar, Assia, *L Mak n Li Fi Bayt Abi*, p. 9.

¹⁰Raine, Kathleen. *Collected poems*. Faber and Faber, 1949/ 2019.

¹¹Djébar, Assia, *L Mak n Li Fi Bayt Abi*, p. 355.

another rail in life? "These first memories" do not impose themselves on me, except for a sudden need - even if it is late - to explain to myself - that I am here one of the characters and the author at the same time - a sign of suicide movement, while the rest of the novel that is called "A Love Story" continues and expands- as a failure story"¹².

Assia Djébar's awareness goes deep into her autobiographical novel *L Mak n Li Fi Bayt Abi*, to the innermost point of her entity, where she uses a sharp soft whispering language that comes close while she relives the discovery of life and acknowledges herself as a body, mind and soul. Assia Djébar recollects some of her life's minute details of the changes of her body from childhood to adolescence and youth, to a middle-aged woman, and then to an elderly woman, and finally to a wise lady at the doors of old age.

From an emotional perspective, Assia Djébar narrates in her novel *L Mak n Li Fi Bayt Abi* a story of a girl who lives in Algiers, the capital. She graduates from a secondary school and continues her studies and wanders in the streets feeling happy about what she sees. However, she lived this sweet life a year before a huge explosion that shook the whole city. She says: 'I am writing against death, I am writing against forgetting, I am writing with the hope to leave some effect, a shade, an engraving on the moving sand, on the ashes that were flying in the desert that was rising'¹³.

Assia Djébar gave up her silence in her autobiographical novel and narrated some extracts from her personal life, from her childhood till the age of eighteen. The novel starts from the point of her query: "Is childhood an unheard hidden secret or the dust of silence?"¹⁴ It is a query that moves in the novelist soul a desire of openness. She starts with her self-revelation from the reference to her general environment in the coastal city of Cherchell (= Sharshal), which is known especially by its historical sites that witness to the passage of the Romans, before she speaks about facts of a life that reveals the nature of her social life among an extremely conservative Moslem family. She narrates a story that she lived with her mother. The little girl Fatima was leading the steps of the mother, who was wrapping herself with a "Hayek" dress, which is an Algerian cloth for women, which prevents the prominence of any part of the woman's body, and constitutes some difficulty for her to walk and move naturally: "My bourgeois mother, who has Andalusian roots, and crosses the streets of the old capital. The woman who is not yet twenty years old, needs my hand. I am only three years old, and I have to sense, as soon as I am outside, that my role lies in directing her steps in front of the looks of the males"¹⁵.

Assia Djébar introduces her view about freedom as a practice of existence that does not stop at the duality of relationship between a colonizer and a colonized, but she moves far to deal with the worlds that she knew, the experiences that had, and the concerns and dreams that she lived 'against retreat and masculinity'. By that, she was working on dealing with the statement of freedom from a perspective that observes traditions and collective pressure. Djébar observes the issue of the woman which is revealed openly, declaring her right in freedom and decent life, which is an issue that can be considered the essence of her writing, where we find her call for the woman's salvation from an oppressive subordination and a complex imperialism.

The heroine rebels and relatively liberates herself at the boarding school. There, she does not feel that she is arrested, and her Arab classmates share her that feeling, who are no more as they were at home: "under the observation of

¹² Ibid.

¹³ Ibid., p. 221.

¹⁴ Ibid., p. 10.

¹⁵ Ibid., p.12.

an arrogant guard for harem"¹⁶but she is shocked when her French friend, Jacklin, tells her about her relationship with a young boy during the summer vacation, and how she allowed him to kiss her: "Her freedom appeared to me a kind of rudeness and violation, and a real adventure. When Jacklin was talking, she sounded highly confident and comfortable, and Assia felt admiration for her".¹⁷

In that atmosphere of the school, and by the encouragement of her friend, Maq, who comes from Italian roots, she practices minor violations of her family's taboos and society's taboos. Though her violations looked minor and moderate, they made her taste freedom through tasting the sweets of BabaBalroum, and going stealthily in the morning of every Saturday to the cinema to watch Western movies. In a part of her, she felt cautious of her father, as she feared him and did not want him to know: "while I was recalling these moments, the wild scenarios were running in the head of the girl, who was me, and not on the screen".¹⁸Assia Djébar does not possess the necessary equipment to communicate with that ambiguous, threatening and attracting masculine space.

There is always a certain loose distance that is charged with suspicions, curiosity and insecurities between the two sexes in societies of deprivation and taboos, besides the absence of the father: "There is a certain scene that occurred in the yard of the teachers' building, which remained stuck in my mind like a burn, which constitutes a contamination on the image of the ideal father, which I started to form against my will, because he was largely absent".¹⁹Here, Assia Djébar sees herself in a clearer way making an operation of .aration with the self, .aration of the self in order to generate evidence, which can nearly constitute a copy of herself by the use of her imagination.

As a student, Assia participated for the first time in acting a joint operate between the secondary school for male students and the intermediate school for the female students. The title of the operate was Cornville Bells, which was organized by the administrations of the two schools: "This very strange type to our taboos, folklore and long-standing songs, and to all of us from the two sexes; we, who are seeking liberation, but through this kind of second-rate music is imported from their capital"²⁰.

What is happening to Assia Djébar here is that she introduces her justifications but she is not satisfied with them. She tries to persuade herself by these justifications of her decency, but they are soon dispelled by her deeper motives, incentives, body and soul, and the motives of her deeper personality that lie behind the mask of commitment to the commandments of the family and society. Therefore, we notice that freedom for such women like Assia Djébar undergoes taming of her fear of the body, which will not disappear completely, and some of its seeds remain in the form of concerns, shocking experiences, and cursory dreamlike scenes and expectations of guilt and punishment. Like any other Eastern female, she will not be able to get acquainted with her body, its concerns and desires without bravely facing the social norms and taboos of the religious law.

This study deals with a group of issues through introducing serious inequivalent relationships that take place among the same family members. Therefore, this novel, which is rich in its themes, and is distinguished with its style of writing, remains present in the cultural structure. Consequently, it remains open to new readings that deal with it according

¹⁶Ibid., p. 135.

¹⁷ Ibid., p. 168.

¹⁸Ibid., p. 132.

¹⁹Ibid., p. 46.

²⁰ Ibid., p.200.

to the effect that it left in the past and which still accompanies it everywhere. It has also become an indication to the writer's fictional legacy, despite its abundance and variety and a symbol of the works that do not die. The impact of this novel has motivated me to reread it, investigate its worlds, and fathom its depths, and reveal its brilliance that has accompanied it her since its birth.

The study is based on the opposition between the woman's will and her inescapable destiny, the woman who is motivated by her hope and desire to be involved in an existence that she cannot understand and can never possess its meanings completely. Renée-Marrell Albiris(1921-1982) calls this literary genre "The Heartbreaking Novel".²¹ Assia Djebar tries to introduce the woman's "Spiritual Grief" in Albiris's words. She chooses in her novel the most melancholic words to describe the woman's condition and her suffering. The woman in Assia's works is a possessed character with a disability or fear, without being able to find meaning for her life or her suffering or her complete existence.

The image of the Father in the Arab woman novels appears to have an oppressive and suppressive dimension, and we read about appearances of violence which Fathers practice on their children, which leads to their hatred. The Father is considered the first man in the woman's life. He is the model that is defined through her relationship with him, and her conceptions and vision of the man in her future life. The Father is considered a symbol of the authority of the patriarchal society because he is the decision-taker and the one who determines the duties that everyone in the family is subject to. In other words, he is the First Teacher of his children and the example that they should imitate.

As in the public daily life, the Imaginative Literature intended to represent 'hatred' as a theme in a lot of novels, including the Arab novels. However, the theme of 'Hatred of the Father' became a remarkable focus in the novel of L Mak n Li Fi Bayt Abi, as it deals with it in various contexts from the perspective of its narrative styles and lending a female spirit to the novel because the text is originally written by a female. In this selected text, the woman is described as estranged to her father or hating him, because she is a woman, who lives within the frame of a family who is exposed to a specific fracture, which is mostly caused by the father.

The Complex of the Father's Hatred and anger with him²² causes a lot of psychological pains and conscientious sufferings, which affects the dSephter's psychological constitution. The Guilt Complex constitutes a large part of the woman's psychological constitution because, ultimately, the father is the man to whom she belongs, and he is the essence that cannot be denied. Roger Mosheli says that the Guilt Complex is the complex of those who live constantly with the feeling of being guilty. They often feel ashamed of themselves, unhappy and do not get any kind of pleasure because the Ego (I) that is characterized by being exposed to the observation of the fake moral authority always believes in its interiority that it is accused by hard courts that judge it automatically by the utmost punishment, which is death, without checking facts²³.

²¹ Albiris, Renée-Marrell. *Tari al-Riwaya al-aditha*. Tr. by George Salem. Beirut: Uwed t li al-Nashrwa al-iba a, p. 87, 1982.

²² See the entry of: **gadiba** and its derivatives: *gadiba ala/ gadiba li/ gadiba min yagdab, gadaban, gadib, gadban, gadoub, gadba, magdoubalayhi*, in: Ibn Man ur, Mo amad. *Lis n al- Arab*. Vol. 7, part 3. Beirut: D r der, p. 649, 650, 651, 1955-1956.

²³ Mosheli, Roger. *al-Uqad al-Nafsiyya*. 3rd ed. Tr. by Wa hSa id. Beirut: D r al-Basha ir al-Islamiyya li al-ib ahwa al-Nashr, 1997.

This is exactly what happens to the heroine of the novel, *L Mak n Li Fi Bayt Abi*. We notice that the existing relationships among the characters are dangerous, tense, and catalytic to action, even if it is not achieved except on the level of delusions. What art does in general, and what fictional art in particular do is these delusions, which, in my opinion, turns the narration of the novel under discussion into one of the most important fictional signs in the whole world and not only in the Algerian novel. Besides, absence of emotion between the *dSephter* and the Father leads to the woman's introversion. Psycho-analyst Adler, who is a psychological analyst, says that:

Absence of social affection leads to introversion and to focusing on the Ego (I), and isolation, and all that is a product of education that did not introduce straight social excitements, either because of coddling the baby within a narrow circle or by neglecting and rejected him.²⁴

The novel of *L Mak n Li Fi Bayt Abi* is a novel of 'mask-removing'. The novel kills the father symbolically in order to restore the woman's self-respect. Assia Gjebar reveals in her novel representations²⁵ of the heroine's hatred to her father. It is a hidden hatred that took the form of a narrative program, whose features and procedures were drawn by the *dSephter's* imagination in a constant way. Hatred is a natural state among human beings; they love and hate, too. Hatred to others by the woman through her nature as a female is governed by a number of inherited cultural, moral and psychological factors, which are the same factors that the man has if he hates others, but the women's hatred is subject to another factor, which is the biological factor, besides the feminine factor. Women's hatred to the father does not mean that the plant of hatred is born with the female because hatred is subject to every cultural aspect, in whose texture several factors intertwine, such as: family education, teaching, social and class level, religious, racial, and regional motives besides othersub-factors.

The novel of *L Mak n Li Fi Bayt Abi* observes the Father's character as a social psychological complex which is intertwined in its dimensions and relationships, and as a socio-cultural representation of the patriarchal society within the family itself. The authority in this case constitutes a part of his large social expansion and carries his concepts and rules but cannot go past them. Djebbar depends in that on showing the features of his formal authority and their psychological and social insiders by leaning on his relationship with the Other, which is represented in the female, whether his wife or his *dSephter*. This fictional character, namely the female entity, dominates and moves in atmospheres of submission and rebellion, and leads in some aspects to a psychological murder of the father; resolution and relief cannot be achieved except by the decline of his authority.²⁶

²⁴Ibid., p. 25.

²⁵See the entry of: *kariha* (= hated) and its derivatives: *karhan*, *korhan*, *karaha*, *karahia*, *makrooh*, *kariha*, in Ibn Man'ur, *Lis n al- Arab*, Vol. 8, Part 4., p. 228.

²⁶Freud employs the mythological symbols in his interpretation of the evolution of ethics, religion, and culture. For this sake, he resorts to two mythological spaces; the *first* is represented in the ceremonial myth of the Totem Banquet and its anthropological and social characteristics, and the *second* is represented in Oedipus myth in its psychological and educational revelations. In both myths, the crime of the Father's murder and incest are revealed. These two myths constitute a special material for his symbolical exploration of the historical processes of the formulation of values, ethics, Superego, and culture. While he employs the first myth (murdering the Father and eating his body) to interpret the evolution of human culture in its moral and general contents, he employs the second, the Oedipal myth, to interpret the

evolution of the Superego and the moral formation of the individuals on the psychological and educational levels. The observer recognizes the existence of large intersections between the symbolical energy of each myth and the larger harmony in the manner in which this symbolism is employed in order to explain the evolution of morals and culture. Both of them start from the requirements of the cardinal sin (the murder of the Father) and the eternal sin (incest in the family) in interpreting the birth of morals, values, and moral conscience.

Freud was inspired by the first myth, "The Totem-Banquet/ Feast", which refers to the murder of the Father by his sons, who devoured him after murdering him. He employed this myth in his exploration and interpretation of the first evolution of human culture. The myth says that a group of primitives living in the earliest jungle was ruled by a strong father who dominated all the women of the clan and imposed a system of strict sexual taboo on his sons and the individuals of the clan. Under the effect of constant suppression and repression of the motives of his sons and their sexual desires, the sons were angry with their father and rebelled against his authority, killed him and devoured his body. Afterwards, the children fell in a deadly conflict over his inheritance. A great mess and conflict took place among them. The brothers fought against each other and their blood was shed in the absence of the authority and dignity of their father and the loss of the order that he forced. Freud deals with this mythological banquet, analyses it and deconstructs its symbols psychologically

Freud sees that the sons were hostile to their father because of his tyranny and the sexual prohibition that he imposed on them. At the same time, they loved him very much and were loyal to him and admired him. He was a typical model for them. They identified with him and wanted to be like him. When they put a tragic end to his existence, they regretted it and were very sad and exhausted of their pain. Under this regret, they established totemic rites, which included celebrations and rites that the primitive tribes make to show their worship of their ancestors and grandfathers. The "Totem" is a symbol that takes the image of an animal or plant that symbolizes the spirit of the Father or Grandfather.

The sons decided in this human tragedy to abandon gradually their desire to satisfy their primitive tendencies to the advantage of the social welfare and this abandonment constituted- as Freud sees it- the fundamental principle of order, justice, law and moral values in the human societies. According to this vision, these systems constituted the cradle of culture and its human starting stage because culture cannot rise except on the principles of altruism and unselfishness and organization of instinctive satisfactions in a social and moral system that cares for the principles of justice, right, good and beauty. In honor to their father, and expiation for their great crime, they established the system of 'Taboo' and then, they established a system of divine things which they prohibited themselves from doing, as their father prohibited them previously. In this way, the system of Taboo was established, and it was followed by a system of sanctification and canonization. The traditions and customs practiced these totemic and taboo principles; the values were created and the moral systems appeared in communities and societies.

Freud tried to explore the symbolical energy that lies in the Totemic Banquet, which indicates the Cardinal Sin, the eternal sin that turned into an existential obsession, which has been haunting the human beings in their constant pursuit to liberate themselves from the moral consequences of the eternal sin and expiate it.

The essence of Freud's theory lies in a conception that says that the child fears his father and at the same time, loves him and admires him and fears losing his love. Therefore, he gives up his of his own accord his instinctive

These actions indicate the size of the woman's social freedom that varies in width and narrowness, depending on the degree of awareness and power of the self, and power to face an accumulated value legacy, which deals with the woman physically, far from her human and psychological components.

This rebellion is a way that does not stand between the heroine of the novel and alienation. When the heroine insists on being the "No" person, she lives an existential exile, and when she decides to be the 'No' person, it will not be difficult to foretell what she will be or what she will do. She will not 'be' or 'do' anything except like a train that insists on running exactly in the opposite direction that had been drawn to it in advance. That is her major disappointment, and as we cannot consider that train free in its opposite movement, the reaction of the heroine will not involve any atom of originality, subjectivity, and free will, as long as they are merely opposite reactions"²⁷.

Because of the above, it seems that the girl's dream to be independent or to formulate an independent character might force her to live an alienated life or an existential exile, where her behavior moves in the opposite direction of the one that had been drawn for her in advance. Through rebellion, her actions become merely reactions that do not include an atom of subjectivity and free will. The dSephter's rebellion isolates her not only from others, but from herself, as well, and it stands between her and her maturity, and thus, she exhausts her energy in rebellion. This, in turn, does not lead to her liberation from the authority of others, or to her independence, as the dSephter's independence or her liberation are not achieved except through her liberation from her anger, grudge, rebellion, and introversion within herself. When she was ten years old, the heroine's grandma says with regret and sorrow that "her eyes are big". Probably she meant that she would be somewhat rebellious, or, as her mother says: "it is necessary to observe the girl later, as if she (the mother) realized by her insight that I will have an unclassified nature".²⁸

The Father plays an important role in the feminist novel, and the novel of this study, which is considered an art that tries to be a mirror for reality, attempts to embody the features of the DSepther and Father in the environment of the

visualizations and curbs his desires and primary fears. These fears and visualizations, however, remain buried in the unconscious mind, which remains occupied by the obsessions of hatred and primitive fear of the Father. These guilty fears and visualizations are represented in Oedipus Complex, which takes the nature of a psychological complex that remains in the depths of the conscious mind. In order to continue suppressing the primary brutal motives and repressing the wild tendencies, the individual resorts to religion and morals as a gigantic power that introduces itself as a substitution to the Father's power and mightiness.

In this way, the individual feels comfortable and settled when he feels that the conflict and rebellion against the Father has ended and is relieved when he gives in to it, and that is revealed in the decrease of conflict between the instinctive desire of "Oedipus Complex" and the moral level that is required socially. See, for example, Freud, Sigmund. *The Totem and the Taboo*. New York: McMillan, p. 122, (1918).; Sultan, al-Zaghlul. "Tatbiq Shiri li NazariyatQatl al-Ab Inda Freud" in: *al-Ra'i Newspaper* (Saturday 17th. July, 2010):www.alrai.com/pages.php?news_id=323690; Freud, Sigmund. *Totem et Tabou, Interprétation par la psychanalyse de la vie sociale des peuples primitifs*. Traduit de l'Allemand avec l'autorisation de l'auteur en 1923 par le Dr S. Jankélévitch.

²⁷Tarab sh , George. *al-Adabmin al-D il*. Beirut: D r al-Tali ah, p. 22, 1978.

²⁸Djebar, Assia, *L Mak n Li Fi Bayt Abi*, p. 158.

ovel. There are novels where the Father affects the events of the novel as a whole, and on the character of the heroine, whose relationship with her father ranges between hatred or strong attachment²⁹.

Gilbert and Gubar give interpretation to this condition, employing a Freudian model for the psychological development to analyze the difficulties that this choice introduces to the women writers. They follow Freud in naming this model by the term 'Affiliation Complex', namely, the need for emotional union with the Father or Mother. According to the Freudian model for maturity, this is the natural way for the girls' psychological development. When the dSephter discovers that her mother 'was castrated' like her, she refuses her first emotional union with her sweetheart, and instead, she moves to her father as a source of power and authority³⁰.

If we consult the psychological theories that are concerned with the female's hatred to her father, we find that Sigmund Freud's theories can help us in their interpretations, which say that the affiliation with the Mother prepares the way to affiliation with the Father. The dSephter moves towards the Father less than she retreats from her mother, and in any way!

With regard to 'hatred', after a narcissist wound, and through a move of suppression by the original masculinity and her escape, she falls estranged into the hands of her father. As we see, Freud introduces some interpretations that imply that the dSephter's affiliation with the Mother prepares the way for her to be attached to her father. The dSephter turns more towards her father less than she retreats from her mother in her hatred, after a narcissist wound and a move of suppression by the original masculinity. In her escape, she falls into the arms of her father and kept away from her relationship with the mother³¹.

In a study conducted by Jane Spencer called "The Rise of the Woman Novelist", the researcher gives a good example about the manner in which women use molds that appear to be extremely conservative in the service of progressive objectives when these molds are put in the hands of women, where we see that the fictional narrative developed during the eighteenth century, and dealt with the reconstruction of the character of the heroine, who appears to be deviant in the beginning but soon the foolishness of her non-traditional opinions are revealed to her, and consequently, she appears to be completely obedient to the father's authority"³².

²⁹ Electra's Complex is a term that was employed by Sigmund Freud. It refers to the daughter's unconscious to her father, and her jealousy of her mother and hatred to her. Freud was inspired by the Greek myth of 'Electra'. Electra's Complex is a parallel term with Oedipus Complex, the male. Freud's point of departure started from Oedipus Complex and he developed it. Though Freud was the first to introduce the idea of the 'complex', the name was introduced by Carl Jung in 1913. For more information about these terms and myths, see: al-efni, Abd al-Munem (2000). *al-Mu jam al-Shamil li Muş ala t al-Falsafa*. 3rd ed., Cairo: Maktabat Madbuli, p. 535.

³⁰ Gilbert, Sandra and Gubar, Suzan. *No Man's Land: The Place of the Woman Writer in the Twentieth Century*. Vol.1. P. 96. The War of the Words. New Haven: Yale University Press, 1988.

³¹ André, Jacques. *Al-Nuzou al-Jensi al-Uthawiy*. Tr. by Iskander Mu ab. Beirut: al-Mu asasa al-Jami iyya li al-Diras twa al-Nashr, p. 47, 2009.

³² Spencer, Jane. *The Rise of the Woman Novelist from Aphra Behn to Jane Austen*. Blackwell, p. 177, 1993.

The female, by nature, is a wounded creature and when she seeks to attach to her father as a mature guide, she seeks to heal her wounds. When the father reminds her of her wounds by referring to a certain behavior, her bitter hatred to him rises. When the father becomes in the crossfire of his dSephter's hatred, she tries to penetrate him through peeping at his entity, especially if the cause of hatred touches her mother. This is frequent in the Arab fictional literature, where the Father assumes the image of the hated family member by his dSephter, the heroine of the novel, who lived the injustice that the father exerted on her mother.

Through reading the novel of *L Mak n Li Fi Bayt Abi*, the reader discovers that the family home was established first, on a central pillar, which is the father's love to his wife in a decent and constant way, which the writer considers a revolution, though a minor one, in a society where marriage was subject to other considerations. Her mother appears to be ready to changes and gradual developments that will not stop till her death. She is a live and active woman, not only thanks to her private abilities and cleverness, but also for her self-confidence and security that stem from her husband's love to her. However, under Djebbar's pen, her husband appears to be rigid and strict because carries out the role of the protective husband, and simultaneously, the role of the son who was born poor and became the only supporter of his mother and sister, which will make him an Eastern husband par excellence.

Despite his progressive thoughts and the French Revolution and his conviction that he should complete his education and broaden his knowledge, the father remains compelled, unknowingly, to be satisfied with the job of a 'guard' to his dSephter's virginity. As a husband, Djebbar's father develops quickly in comparison with his period, but as a father, his dSephter exceeds him, though she walked side by side with him till she became an adolescent when she is obliged to continue her way to the free space and transformations alone and far from his eyes out of fear of his judgement on her: "I used to escape from my father and feared his tyranny; and therefore, I went away so that I will not have to admit – admit what? And of what wrongdoing?"³³

In another quotation, she says: "I kept silent till I nearly swallowed my breath, in front of the fiancé– husband, in front of the Others, but which 'Others'? In front of myself, and that is the more dangerous thing. So, books, novels, theories, epics, sharp singing, and all that boiling did not help to move me or warn me or purify my soul...just for a nap and safeguarding my escape into the smoke of my imagination... I hardly started to understand that the most dangerous thing was my 'silence'..."³⁴. Besides, there was the fear of the suspicion that the father might have doubts about her integrity and chastity. This feeling will push her in that stage to hide from him her relationship with a young man whom she thought would be her "Great Love", and with him, she will taste her first love, the pleasure of the first kiss, though it was nothing but a transient love that the venture offered her.

But where will all these taboos, all the moments that she lived while she was taming her fear from her body go? Where does the image of the father, the harem protector and the rules that he forced on his dSephter's body go? In this way, the sixteen years old adolescent invents her phrase that she will repeat frequently in every meeting with her sweetheart. She considered her fixed repetition of the phrase that reflects the dangerous condition that she felt as a result of her behavior at that time as a violation of the rules: "If my father knows about that, I will commit suicide!"³⁵ Therefore, and

³³Djebbar, Assia, *L Mak n Li Fi Bayt Abi*, p. 56.

³⁴Ibid., p. 99, 355

³⁵Ibid., p. 212.

because of her over-repetition of the phrase, she runs on her first failure in her relationship with him, towards the tramway to throw herself on the railway: "I cannot enjoy this debauchery, unless I hide my mother tongue and stick it to my chest between my breasts, if that is necessary"³⁶.

We also read: "Yes, I suffer because the tramway driver in that morning on SadiCrano Street did not leave his fast-creeping engine continue its way! Then, my body will be dragged as pieces, while my eyes will be open onto the clear autumn sky"³⁷.

This is the problematic atmosphere that she lived under the wings of a colonized country, where books have become her passion, and they tSepht her to become 'free', and 'rebel' against the patriarchal authority. Therefore, we can say that the father's hatred represents basically an entity foundation in the novel, which means that her hatred to her father was a nucleus of hatred to the whole world of masculinity, and her love to a man is the factor that put the heroine's 'entity' on the touchstone of facing the world of masculinity that she hates.

In her attempt to relive that period closely and in her surrender to the flow of her irresistible memory, Djébar reaches one conclusion that she has no place at her home(=L Mak n Li Fi Bayt Abi). Her father's shadow seems to appear to her throughout the novel: "He calls me again. He calls me to the court of grandfathers, which is specialized in 'women's taboos... the father's shouts and his shuddering and prohibition: "I don't want"...I imagine you, Dad, in the street again..."³⁸. In the same context, Djébar put a large responsibility on herself for not daring to dispel that silence: "a silence of silk, of soot, of rain and accumulated fog". She also considers the excuse of her meekness and satisfactory cowardice"³⁹.

It is worthwhile mentioning that the image of the DSepter for Djébar is reflected in the mirror of the revolution against the Father and her strong affection to the Mother and yearning to her, despite her anger at her, and with this phrase, we come closer to the phrase 'Look Back in Anger' by the famous playwright, John Osborne"⁴⁰. While Djébar draws the image of the line of relationship between 'dSepter and the father' in the novel, she repeatedly stops at the strong indicative moments that are represented specifically at moments of anger that the heroine faces and passes through. Djébar depicted that in accurate fast narrative shots, and a sharp sense of irony that is covered with sharp criticism of what takes place inside the family house, and consequently, the girl grows with feelings of anger and rebellion.

³⁶Ibid., p. 188.

³⁷Ibid., p. 364.

³⁸Ibid., p. 54, 55, 87.

³⁹ Ibid., p. 244.

⁴⁰'*Look Back in Anger*' is a play by the British playwright John Osborne. It was published in 1956, and produced as a movie in 1959. The play focuses on the marital life and love of an intelligent, educated but disaffected young man from the working-class, Jimmy Porter, and his competent but impassive upper-middle-class wife, Alison and her snobbish friend, Helena Charles. Cliff Lewis, is an amiable Welsh friend, is a lodger who tries to keep peace between Jimmy and his wife. Osborne drew inspiration from his personal life. The press called Osborne and his generation as "angry young men" who represented a new movement of realism on the British theater in the fifties of the 20th century.

In the chapter of 'al-Darraja/ The Bicycle', Assia tells the reader that riding a bicycle for the first time is attributed to the son of their neighbor learning how to drive a bicycle when she was four or five years old. She says the following words about the scene: "It remained stuck in my mind like a burning, which was like a contamination in the image of the ideal father, which I started adopting against my will, because he was completely absent"⁴¹. It was her first conscious contact, even though it was in its crude form with her body, which causes impasses, and therefore, it should be tamed, concealed, and walled with taboos. She felt the weirdness of the situation and its irrationality, as if it were done by another unidentified person, who is not her father: "I imagined that my father was suddenly forced to do something vague... and it was sure that my father became another person!"⁴² At home, he would shout at his wife: "I don't want, no, I don't want; he repeated it to my father, who ran quickly, too; I don't want my dSephter to show her legs while she is driving a bicycle"⁴³, which means that the female body in the East is a social problem, even if it is still soft in the stage of childhood.

So, Assia Djébar introduces the image of the father in the novel through the submission of the others to him as represented in his dSephter and his wife. It is an image of a strong authoritative person, who controls all the members of the family, and in most cases, he makes them live in a state of severe oppression. He does not accept the opposition of anyone to him, because he believes that he has the right to control all their destinies, and they have no right at all to show their right of refusal or even have an internal feeling of that. The novel observes him treating everyone with absolute authority, while he feels that he is bringing them up in the right way that is based on total obedience to his orders that are derived from an old social structure. He treats them with cruelty that makes them fear him a lot. This feeling ultimately makes them hold grudge against him and a strong feeling of hatred to him, especially that his treatment often goes beyond the borders of cruelty. Therefore, the image of the father appears dark in his sons' view, especially when the novel observes them shudder out of fear of him, while he is ignorant of the power of the underlying fear in their souls, and he looks like someone who is enjoying their fear. This is a pathological condition that makes this father someone who suffers from the complex of sadism that starts with his wife and dSephters.

However, and despite all of that, he remains the father, who, no matter how cruel he is with his children, and no matter how cruel we feel about him in our imagination, as the case is with Assia Djébar in her novel, he remains that strong symbol that we celebrate, and justify his cruelty by arguing that it results from his love to them.

The man has a strong presence in the novel. He is a negative father and does not change his role. For him, there is no value for the woman's freedom, and he is not considerate to her feelings, which reflects the shrinkage of his positivity. In this perspective, the novel introduces the real image of the woman's relationship with the man in the Arab society, which is a relationship that is characterized by tension and refusal of the contemporary woman to live according to the man's masculine mentality. Therefore, Assia Djébar chooses for the woman in the novel a means to escape from the man's oppressive authority and to break the masculine shackles that chain her and rob her of her femininity, which makes her escape to the world of writing.

It is clear that Assia Gjebar goes too far in bashing the males in general, and her father in particular. Probably, she is excused for all her radical hatred to the father's entity and his unjust masculinity, especially that the patriarchal injustice

⁴¹Gjebar, Assia, *L Mak n Li Fi Bayt Abi*, p. 46.

⁴²Ibid., p. 48-49.

⁴³Ibid., p. 48.

that was exerted on her had compound impact on her entity. Since the novel of *L Mak n Li Fi Bayt Abi* is not more than an autobiographical writing, the heroine tries through it to narrate her life from childhood till adulthood. Therefore, it is natural to find that the images of the heroine's hatred to her father multiply successively in the novel whenever the narrative line drives us through the successive events towards the end.

The novel of *Nowhere in My Father's House* was originally written in French under the title of *Nulle part dans la maison de mon père*, and translated into Arabic as *L Mak n Li Fi Bayt Abi*, is an autobiographical subjective novel that shows how difficult it is for the human being to travel into his own depths. Gjebar wrote in it about childhood memories and remote adolescence and bitter worrying memories. Since her novel *La Soif/ al- ama / The Thirst*, the writer had to go through a lot of suffering roads in order to be heard, to be understood or face herself. Actually, she had to be tested in fifteen novels, and to create a large number of virtual characters, whose life was often threatened⁴⁴

Assia Gjebar allows the reader to peep on the most intimate moments in her childhood and adolescence in her attempt to tell a subjective story but in reality, she told stories that can be the stories of every girl in the Arab world. She follows her biography telling us that she was a daughter who grew among an educated family, but her father was obedient to the rules of a patriarchal society in which he lived. Her young mother revealed to her the world of women in Algeria, who were engaged in chattering, gossip, familiarity, small conspiracies, curiosity, repression, secrets, and dreams in the middle of the last century, during the colonialist period. The women's world was a closed world and they lived behind walls, and their world was protected by norms, traditions, and prevailing values, which turned it into a large prison. The girls in that society could not find an outlet except at girl's weddings, where they let their bodies dance freely in order to express their refusal to the suppression that they were exposed to but they yearned to go out.

Therefore, the girl had to find an outlet so that she will not wither, and 'dancing' opposite mirrors or at family weddings would be a test for regaining self-confidence, and an initial exercise to face the evils of the world later: "In the beginning, I dance slowly like a peacock, and then in lightly slowed movements like an expert dancer, ... and suddenly starts the slow discreet rise of my breasts that are turned towards the sky, and this heaviness, this nausea, this nakedness, the shrinking and expanding contractions of this female body, which starts to be born to the silent virgin, to the burning fire, to the flower that has not bloomed yet"⁴⁵. The eyes of the her old relatives observe her with a smile, and sometimes with sorrow and suspicion as they delude themselves that "they are my guards and castles. In front of them, I will invent, to continue the game, lovesick lovers and meek shuddering cousins so that one of them might offer me at night some delicate and coddling words and silence that is full of the night"⁴⁶.

Here, the writer bets on absorbing a rare metaphysical, amazing, lived and far moment of dawning. It is a moment which is not her general awareness of sex, nor a sexual desire at the beginning of her burning, but the ecstasy of the fulfillment of sexual pleasure, as she call it, which surprised her: "... but where, and when? When she is a small baby, who is nine or ten months old at her parents' bedroom... and when she is four or five years old in the streets of her hometown, where the men's peeping eyes on her mother's hidden body under the hayek, (= an Algerian traditional costume), or in the

⁴⁴See, for example: *al- Atash, Ra bHuwa al-Sijn, al- ubwa al-Fantasia, Ikhtifa al-Lugha al-Faranciya, or in Layali Strasbourg*.

⁴⁵Djebar, Assia, *L Mak n Li Fi Bayt Abi*, p. 181.

⁴⁶Ibid., p. 233.

women's bath, under the eyes of her curious counterparts⁴⁷. We read: "The question is no more about facing the looks of the Arab men, as in our neighborhood, but the looks of the Europeans who are sitting on the porches of their pubs that look onto the long street that leads to the station, and which this extremely distinguished Arab female crosses every Thursday afternoon"⁴⁸.

Assia recollects some of the delicate details of the transformation of her body from a child, into an adolescent, a young lady, a middle-aged woman, and then when she becomes an elderly lady, and finally a wise lady when she becomes an old woman. She invokes again those upheavals that settle and, in the end, as a body and a Self in this world.

Consequently, the sighted eye is the most present sense in the novel. The eye observes, condemns and reveals: "in her mobility between her village and the city, the school and the capital, she was taking into account people's eyes before their ears. She was careful about the world of secrets and repression, the hidden world behind solid walls of taboos,⁴⁹but she was not satisfied with revealing her position when she was observed by the eyes of the colonizers because she was more concerned with the observation of her compatriots to her, the colonized male who follows her with his lustful look, hisjealous look, and his suspicious look.

Besides, she had to be engaged in a bitter struggle in a social and political sector that is mined with blockades and obstacles in order to assert herself and impose her respect and choices on those who were around her, and first of all, her father, who was on the top of the list:"a young lady emerged suddenly to the world; her age was two and half years, or maybe three years. Is childhood a bright tunnel of dreams there on the stage of a theater where the show is repeated, but just for you, who have goggle eyes? Is this your childhood that expands to any true friend and a secret holder or any passing cousin who has seen your tears flowing in the middle of the street in the past, or a mourning that is still tearing you?⁵⁰"

We also read: "probably without being aware of that, I felt in these old cities how huge the number of women's bodies was. Those women who yearned for nothing except the outdoors. This space was forbidden to them. Here I am (but I precede) observing these avid virgins whose waiting, anxiety and grudge I could not understand yet. However, they covered themselves with the increasing intertwined voices or somewhat sleepy during the long siestas in the suffocating summer, like a swaddle for a memory that was looking vaguely for another place or future"⁵¹. Assia Gjebar invested the energy of her clever eye, which would enrich her narrative experience, and saved for herself a large store of life scenes: "I was just a kind of sight, like a hunter of images who renews his harvest continuously"⁵².

Assia Gjebar lived a difficult life like the rest of the girls of her age: "My childhood was inconstant. It was narrowed by the observation of others; a childhood that was crowded with responsibilities that exceed my abilities"⁵³. The life of oppression and expansion of patriarchal authority constituted duality in the formulation of the character of the novel, which tells one of her childhood stories: "at the beginning of adolescence, she tried by the help of the neighbors' children to

⁴⁷Ibid., p. 12-13.

⁴⁸ Ibid., p. 16.

⁴⁹Ibid., p. 69.

⁵⁰Ibid., p. 11.

⁵¹Ibid., p. 26.

⁵²Ibid., p. 284.

⁵³Ibid., p. 55

learn bicycling. After a number of failing attempts, she managed with a lot of effort to control the steering and ride the bicycle well", before her father's ghost surprises her as he approached her. Then he calls her loudly as he was boiling with feelings of anger.

As she was waiting for his reward, he surprised her with a sharp voice: "I don't want to see you again revealing your legs" .⁵⁴We read the following:"My memory goes back to a memory of a girl, who was five or six years old reading her first book: "the wind has blown her to this house in the village, and in her hand, there was a novel that she borrowed from the school library. Without kissing her mother in the kitchen, she rushed to her parents' bedroom, which looked for her quite large. In front her, in the depth of the high old mirror, she could see herself a different young lady; she is lying on her knees after she took off her shoes; she opened the book and started reading: just as we drink or as we drown, she forgot time, the house, the village and even her picture that is reflected in the depth of the mirror"⁵⁵.

Assia Djébar's consciousness goes down into the depth of the character. She judges the relationship of fear between the Eastern girl and her father through her steps to the winding memories; the diaries are selections and what Assia Djébar selects is analyzed in detail with all their shades and minute particles of her memories that she leaves with impressions that are rooted in the soul, and reappear with every effect and allusion that reminds her of them.

The novel of L Mak n Li Fi Bayt Abi is a subjective novel in which the writer embodies the narrator's character, who speaks in the first person singular, mixing skillfully between her childhood memories and retrieve the distant past and leads us step by step to those winding roads for rebounding self-analysis that has sharp and injurious unexpected results. It introduces Assia Djébar's self-revelation: I return to my "I", the wasted past "I"relives in my memory, which, by its openness onto writing, urges me to write, and urges to self-snitching instead of denial and forgetting"⁵⁶.

L Mak n Li Fi Bayt Abi is a novel of cruel self-revelation of a story of the female body in the Arab world. It is a story that tells the tabooed, prohibited, and concealed yearning for freedom, revelation, and confession, where the personal concern turns into a larger issue and wondering that summarizes the plight of the female in the Eastern home and society: "This wondering is not only your wondering; it is the wondering of all women there on the southern coast of the Mediterranean... why, why should I and all the other women find ourselves without a place in 'my father's house'?"⁵⁷

In my opinion, L Mak n Li Fi Bayt Abi is an autobiography of an international novelist, who decided to keep silent about the most dangerous types of silence, and therefore, she wanted her question to be a dreadful scream in the depth of this society that is tamed and walled with taboos, and therefore, it is an autobiography of awareness that is growing and formulating, and that emerges from the mind of a small girl, who saw the world between two covers of a book. She compared it with the outside world and realized that the greatest value of the human being is inside the book as well as outside it. It is the 'freedom' which he is seeking and to which he should reach.

⁵⁴ Ibid., p. 95.

⁵⁵ Ibid., p. 223.

⁵⁶ Ibid., p. 378.

⁵⁷ Ibid., p. 366.

Assia Djébar also experiences the exile of language. Her mobility between Arabic and the French language of the colonializing country left her, like other Francophonic Algerian writers, in a state of internal conflict, which left on her condition and educational position its heavy shadows because the degree of tension between the two languages turns it into an ambiguous identity and thus, it cannot hold up in either side. It loses qualification in this and that side. Movement between the two raises suspicion and condemnation especially by the side to which it belongs in blood and reality. Consequently, the adolescent in the novel lives a linguistic exile. It yearns to use her mother tongue in the street but if she uses it, people will know that she is one of them, and at that moment, they will not go easy with her freedom in clothing or going alone in the street, or in accompany with a young man, and thus, she will find herself obliged to use the language of the colonizer so that the others will think she is a Frenchin order to be able to live her freedom: "This language that is called 'mother tongue', I wish, despite that, to declare it outside like a candlelight, though I have to embrace it like a prohibited song, which I cannot whisper or chant except by kneeling... in the street, but I can let my body hang about free and loose. I have to keep silent or speak French or English or even Chinese, if I could... You are the one who has been walking in these early days from Autumn 1953, freely through this noisy city... but veiled outside, in the language of the 'Others'.⁵⁸

In 1985, Djébar published *L'Amour, la fantasia*, which was translated into English as: *Fantasia: An Algerian Cavalcade*. According to Ghaussy, Soheila (1994). Djébar repeatedly states in this book "her ambivalence about language, about her identification as a Western-educated, Algerian, feminist, Muslim intellectual, about her role as spokesperson for Algerian women as well as for women in general."⁵⁹

In my opinion, Assia Djébar's writing in a foreign language is a contributing factor to her openness onto Western modernity in its origins, which made her create a space for writing, self-revelation, breaking of taboos, deconstructing systems, and filling vacuums and abandoned distances of silence because writing for the Algerian woman, according to her vision, clashes with several social, cultural, and religious barriers within a patriarchal male society. Therefore, returning to the language of the Other as the language of 'thinking and creativity' will not remove from the Other the characteristic of the colonizer. Besides, it will not offer the Self of the writer a feeling of security. The problem of the Other with the language in the novel of this study appears blatantly. Djébar speaks by the 'Resisting I', who stands at the threshold of the utopia that the colonizer is building. She is the "I" who is at the thresholds of conflict for 'identity'; she does that through a lethal, strict and conclusive tool, which is 'writing', which reflects the conflict of the woman everywhere. Assia Djébar constructed this theme in order to try to speak about affinity with an international culture that transcends continents and identities.

Djébar refuses the traditional division of societies and division of roles in them according to outmoded sociological and political borders. Besides, the novel carries several indications that reflect a creative female voice and a symbolical linguistic resistance through communication by French because she sees in it a space for liberation from closeness and observation. Besides, it is the language of crossing, penetration and undercover, unlike Arabic, which is her mother tongue, and a language of observation that imposes the veil ('hijab'), the veil of the pseudonym because writing with the real name exposes its writer to questioning, though the pseudonym is a different name from one's civil status, but it changes something in one's identity.

⁵⁸Ibid., p. 99, 287, 289.

⁵⁹Ghaussy, Soheila. "A Stepmother Tongue: "Feminine Writing" in "Assia Djébar's *Fantasia: An Algerian Cavalcade*". *World Literature Today*. 68 (3): 457–462, 1994.

Assia Djébar turned the problematics of the language, the woman and the body language into themes that express one's identity in her literature. Consequently, several types of dualities were formulated in order to establish her creative and narrative system: language/identity; woman/writing; language/body; language/body; writing/freedom; mother tongue/foreign language; written/oral. Through these dualities, she denounces the dominating patriarchal authority that chokes the woman's voice and her soul, as Assia Djébar maintains.

Through this daring approach, she managed to get rid of the traditional system that depends on crude transfer of reality and liberation from traditional norms that result from the two processes of transfer and acculturation in order to reach a stage of establishment and originality, depending in that on reconsideration of categories, in the Algerian and Islamic history regarding the woman and her role in making that history.

To sum up, Assia Djébar's creative strategy is based on hybridization of the texts, cancelling the borders between literary genres, combining between the oral aspect that renews that heritage of predecessors and the written aspect that is embodied in the language of European culture and modernity, going beyond the traditional relationship between knowledge and censorship in its different appearances, and keeping away from the fascist language in order to reach literature according to Roland Barthes description, namely, the exclusionary language that suppresses free expression from life, spirit, belief and body.

SUMMARY AND CONCLUSIONS

In her novel, *L Mak n Li Fi Bayt Abi* (2007), Assia Djébar returns to her autobiography and her memories that are connected to the memory of her people in an interesting style. She dives into the soul of her heroine in order to reveal her real hidden contents and motives behind her behavior. The language that she uses serves as a tool of the liberation of the woman and her society.

Djébar writes about herself with an avid biographical desire and tells her daily life details through what she sees. She exposes herself and reveals her identity. Her writings reveal a transparent and rational woman, whose argument depends on the 'word' but all of this was nothing but another motive for Assia, the novelist, to break the barrier of silence, whether from the perspective of narration, or the dialect of the language that is generally careful about harmony and rhythmic dimensions.

Creative writing for Assia Djébar is a struggling practice and a resisting action that completes the political and military organized struggle against colonialism, and intertwine deeply with the fundamental necessary requirements to achieve freedom. She aimed at planting the revolutionary consciousness and devoting the spirit of rebellion and spread of the culture of refusal through an operation of digging up in the colonialist history.

Through her revolutionary literature, Assia Djébar aims to raise important subjects regarding the issue of 'writing and identity' and to denounce and deconstruct the pillars of the discourses that establish the colonialist ideological institution and the question of fossilization within the crucible of traditions. Though she chose the pen to be her weapon that reflects the feminist pain on paper, her writings are characterized by a female sense, and she was known of her resistance to the patriarchal authority and colonialism.

Djébar turns her private experience into a human one, which, in turn, becomes a reflecting mirror to the face of anyone who stands in front of it. The identity of a woman in a remote Algerian village is ultimately the identity of all the women of the world; the voice of the voiceless, as if she guarantees to create an image of a topic that she deals with in the way that satisfies her and the language that she likes. She talks to the Other by the language of the absented others, the

captivated ones, whose identity is robbed. In this way, Assia Gjebar breaks the taboos of a society that sees the voice of the woman as a defect (awrah). She starts with the small specifics, the details that the woman knows and preserves well, but they are part of her character and her identity, and therefore, she hides them from the Other (the Other is always 'hell' in Sartre's words), but Gjebar says them fluently, frankly and openly. The woman's decorous presence lies in the details. She talks about the woman behind the curtain, (= *al-Hidr*), who moves silently and is not remembered by the man outside the house, and if he mentioned her, he would say, "the woman, far be it from you!"

The woman hides behind the veils and keeps away in her silence. Assia Gjebar rises and gives her a tongue to speak. She imagines the woman as the creature who has to say something if he has seen everything. Assia believes that the woman should give up the role of the silent witness. The woman did not leave anything behind her written traces and therefore, she tries to reconstruct those lost voices in the air, and those marginalized and suffocated cries. Djébar is not satisfied with anything except the formula of justice and redistribution of the roles in which the woman has a share. Though she spoke about the details that formulate the character and identity, she said that the details should not turn into a mask behind which the enemies of change and worshipers of dictatorship hide. Assia Djébar imposed herself in this way.

The woman is present in Djébar's writing as a human being, as a creature, and as a social victim, whose executioner is the man and society. The man, in turn, is present as a human being, even though he is authoritative and his authority is not exclusive to the woman (whether a wife, daughter or a sister) but also includes his environment and society. Therefore, Assia Djébar's struggle for the liberation of the Algerian, the Maghrebi, and the Arab woman in general is a human struggle that is paralleled with her struggle for peace, justice and human rights. She was nicknamed as the 'Women's Lawyer' for her unyielding tenacious defense about the woman's rights. Besides, she was called the 'official spokeswoman of silence'.

REFERENCES

1. Ajnak, Yam na. "Qad ya al-Mar ah fi al-Kit baal-Nisa iyya fi al-Jaza er- Zohurwa Nisi Namu ajan". *Majallat al-Taby n*. 2011, Issue 36.
2. Albiris, Renée-Marrell. *Tar al-Riwaya al- aditha*. Tr. by George Salem. (Beirut: Uwed t li al-Nashrwa al-Tiba a, 1982).
3. André, Jacques. *al-Nuzou al-Jensi al- Uthawiy*. Tr. by IskanderMu assab. Beirut: al-Mu asasa al-Jami yya li al-Diras twa al-Nashr, 2009. Djébar, Assia. *L Mak n Li Fi Bayt Abi*. Tr. by Mo ammadYahyaten. (al-D r al-Baydha . al-Markaz al-Thaq fi al- Arabi. (Algeria: ManshuratSedia, 2007).
4. al-Far q, Fa la. "al-Tajriba al-Ibda iyya al-Nisa iyya fi al-Jaza er". *MajallatNazaw*. Issue 36, July, 2009.
5. Freud, Sigmund. *The Totem and the Taboo*. (New York: McMillan, 1918).
6. Freud, Sigmund. *al-Wathan al-Ma ur*. (New York: McMillan, 1918).
7. Gilbert, Sandra, and Gubar, Suzan. *No Man's Land: The Place of the Woman Writer in the Twentieth Century*. Vol.1. *The War of the Words*. (New Haven: Yale University Press, 1988).
8. Ghaussy, Soheila. "A Stepmother Tongue: "Feminine Writing" in "Assia Djébar's Fantasia: An Algerian Cavalcade". *World Literature Today*, 1994.

9. al- efni, Abd al-Mun em. al-Mu jam al-Shamil li Mustalahat al-Falsafa. 3rd.ed.(Cairo: MaktabatMadbuli, 2000).
10. aj Abdi, Ibrahim. "al-Kitaba al-Niswiya... Ishkaliyat al-Mustalah". al-Majalla al- Ar Abiya al-Su udiya. Issue 422, February,2012.
11. al-Hilal, A mad. "Naqd al-Kit ba al-Niswiyya... al-Difa an uk riyat al-Qalam". al-Majallaal- Ar Abiyya al-Su udiya. Issue 422, 2012.
12. Ibn Man r, Mo ammad. Lis n al- Arab. Vol. 12, Part 6. (Beirut: D r der, 1955-1956).
13. Ka bi Abdalla, iya. "Surat al-Mar ah fi al-Sard al- Arabi al-Qadim. Dirasa fi Kit b al-J izwa al-A aniwa al-Siyar al-Sh abiyya al- Ar abiyya". M.A. Thesis. (Amman: The Jordanian University, 1999).
14. Mosheli, Roger. al- Uqad al-Nafsiya. 3rd. ed. Tr. by Wa ihSa id. (Beirut: Dar al-Basha ir al-Islamiyya li al-Tiba ahwa al-Nashr, 1997).
15. Munawwer, A mad (1995). "Malame al-Qisa al-Qasira al-Jaza iriyya fi al-Sab nat". Majallat al-Taby n. Issue 10, 1995.
16. Raine, Kathleen. Collected poems. (Faber and Faber, 1949/ 2019).
17. ale , Mafq da. "al-Niswiyy fi al-Adab al-Jaza eri al-Mu asser". On Website: <http://www.palmoon.net>, (n.d.).
18. Freud, Sigmund. Totem et Tabou, Interprétationpar la psychanalyse de la vie sociale des peuples primitifs. Traduit de l'Allemand avec l'autorisation de l'auteuren 1923 par le Dr S. Jankélévitch, 1951.
19. Spencer, Jane. The Rise of the Woman Novelist from AphraBehn to Jane Austen. (Blackwell, 1993).
20. Tar ab sh , George. al-Adabmin al-D il. (Beirut: D r al-Tali ah, 1978).
21. Yawmiyy t al-Mas r al- Ar abi. al-Mar ahwa al-Kit ba fi al-Jaza er. On Website: www.elmassav-av.com. On March 6th, 2013.
22. al-Za lul, Sult n. "Ta b qShi ri li NazariyatQatl al- Ab inda Freud". Jaridat al-Ra y. July 17, 2010.
23. www.alrai.com/pages.php?news_id=323690
24. www.alrai.com/pages.php?news_id=323690

